

Saturday 21 March 2015
Snape Maltings Concert Hall

Aldeburgh Music Club

HAYDN

Nelson Mass

FAURÉ

Cantique de Jean Racine

Requiem



Aldeburgh Music Club

founded by Benjamin Britten in 1952

Aldeburgh Music Club is a Registered Charity No 1000990

W E L C O M E


FROM THE DIRECTOR OF MUSIC

It is a great pleasure to be back at Snape Maltings for our March concert with two of the most popular and highly regarded pieces in the religious choral repertoire. Fauré's *Requiem* and Haydn's *Nelson Mass* have been loved by singers and audiences alike since their composition. Fauré's less well known, but beautiful *Cantique de Jean Racine* is also included in the programme.

Our next concert will be Rossini's *Petite Messe Solennelle* at Orford Church on Saturday 23 May and then we return to Snape Maltings on Saturday 21 November with the most well-known oratorio of all, Handel's *Messiah*.

Enjoy tonight and I look forward to seeing you again in May and November.

Edmond Fivet



Front cover: *Photograph of Nelson's Column in Trafalgar Square. The monument was built between 1840 and 1843 to a design by William Railton at a cost of £47,000. The sandstone statue of Nelson is by E. H. Baily.*

The total height of the monument is 51.6 metres.

Saturday 21 March 2015 at 7.30pm
Snape Maltings Concert Hall

HAYDN

Missa in Angustiis (Nelson Mass)

Interval (20 minutes)

FAURÉ

Cantique de Jean Racine
Requiem

Jennifer France *soprano*

Angela Simkin *mezzo soprano*

James Geer *tenor*

Bradley Travis *bass*

Aldeburgh Music Club Choir

Prometheus Orchestra

Edmond Fivet *conductor*



Aldeburgh Music Club

founded by Benjamin Britten in 1952

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W E L C O M E

FROM THE CHAIRMAN

Welcome to the second concert in our 2014/15 season.

The choir has thoroughly enjoyed rehearsing the works for this evening's performance. Haydn's *Missa in Angustiis*, often called 'Nelson Mass', is one of his most well-known and beloved choral works. Haydn's chief biographer, H.C. Robbins Landon, has written that this mass "is arguably Haydn's greatest single composition". The two Fauré works are masterpieces. The *Requiem* includes some of the most beautiful melodies he ever composed. *Cantique de Jean Racine*, composed by Fauré at an early stage in his career, is a sublime work with rich and intense choral writing. We are delighted to be joined this evening by four excellent soloists and the Prometheus Orchestra. We hope you enjoy the concert.

I am delighted to report that Aldeburgh Music Club has been awarded a grant by the Big Lottery Fund to purchase new 'choir risers' for our concerts at Orford Church and elsewhere. The old wooden platforms used by the choir at Orford have been cumbersome to erect and transport and were in need of major repairs. The new choir risers have now been ordered and will be delivered in time for our next concert – Rossini's *Petite Messe Solennelle* at Orford Church on Saturday 23 May. We very much hope that you will be able to join us for this concert.

Aldeburgh Music Club is indebted to the generous help and support of over 120 Patrons, to our corporate sponsors Big House Holidays and Suffolk Cottage Holidays, and for many donations and gifts.

David R Smith

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Joseph Haydn 1732-1809

Missa in Angustiis (Nelson Mass)



Although it might be convenient to think that Haydn wrote his 1798 *Missa in Angustiis* (Mass in straitened times) to celebrate a Nelson sea battle success this was not the case. There are connections with Nelson however. Just after Haydn completed this Mass, news of Nelson's British fleet winning a stunning victory over Napoleon's Mediterranean fleet in the Battle of Aboukir Bay reached Vienna. Two years later, in 1800, Nelson visited the court at Eisenstadt where Haydn was based for most of his working life, and the

composer directed a performance of the Mass in Nelson's honour. During the visit Haydn spent time with Nelson's companion, Lady Hamilton, who idolised Haydn and his music from his two visits to London. Haydn accompanied her soprano voice on the fortepiano and exchanged gifts with Nelson. All this gave rise to the Mass being known as the Nelson Mass.

It is thought that the 'Mass in straitened times' might have been so named because of a difficult economic situation causing Prince Esterhazy – Haydn's patron at Eisenstadt – to reduce expenditure. Part of these cuts was to dismiss the woodwind players at Eisenstadt so the only wind instruments Haydn had at his disposal were trumpets. They are used to great effect in the Mass, with prominent parts and giving a cutting edge to the work. Haydn also provided a florid and important part for the organ, in place of the 'missing' woodwind parts. At a later date Haydn produced another edition of the Mass which did include woodwind parts.

The *Nelson Mass* is full of both energy and great beauty for the Choir and the four soloists. The *Nelson Mass* is unique in that it is written in the key of D minor unlike all of Haydn's other Mass settings, which were in major keys. The minor key gives a very dramatic canvas and the work is both taut and symphonic in structure.

The Mass was first performed in September 1798 at Eisenstadt a period which follows Haydn's enormous success of the London Symphonies and is contemporary with the Op 76 string quartets and the great oratorios *The Creation* and *The Seasons*.

MUSIC

Missa in Angustiis (Nelson Mass)

1. Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Soloists and Choir

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

1. Gloria

Gloria in excelsis Deo,
et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam
tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, agnus Dei, filius Patris.

Soloists and Choir

Glory to God in the highest,
and peace on earth to men of good will.
We praise You, we bless You,
we worship You, we glorify You.
We give You thanks
for Your great glory.
Lord God, King of Heaven,
God the Father Almighty.
Lord only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
Suscipe deprecationem nostram,
qui sedes ad dexteram Patris,
miserere nobis.

Soprano and Bass Soloists and Choir

You who take away the sins of the world,
have mercy on us.
You who take away the sins of the world,
Hear our prayer.
You who sit at the right hand of the Father,
have mercy upon us.

Quoniam tu solus sanctus, tu solus Dominus,
tu solus altissimus, Jesu Christe!
Cum Sancto Spiritu in gloria Dei Patris,
Amen.

For You alone are Holy, You alone are Lord,
You alone are the Most High, Jesus Christ.
With the Holy Spirit in the glory of God the
Father, Amen.

3. Credo

Credo in unum Deum, Patrem
omnipotentem, factorem coeli et terrae,
visibilium omnium et invisibilium omnium,
et ex patre natum ante omnia saecula, Deum
de Deo, lumen de lumine,
Deum verum de Deo vero; Genitum non
factum, consubstantialem Patri; per quem
omnia facta sunt. Qui propter nos homines et
propter nostram salutem descendit de caelis.

Choir

I believe in one God, the Father Almighty,
maker of heaven and earth,
of all that is seen and unseen,
and born of the Father before all worlds,
God from God, light from light,
true God from true God, begotten, not made,
of one being with the Father; through Him all
things were made. For us and for our
salvation He came down from heaven.

Et **incarnatus** est de Spiritu Sancto
ex Maria virgine; et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato,
passus et sepultus est.

Et **resurrexit** tertia die secundum Scripturas,
et ascendit in coelum, sedet ad dexteram
Patris, et iterum venturus est cum gloria,
judicare vivos et mortuos, cujus regni non
erit finis.

Et in Spiritum Sanctum Dominum,
et vivificantem, qui ex Patre Filioque
procedit,
qui cum Patre et Filio simul adoratur,
et conglorificatur, qui locutus est per
Prophetas.

Et unam sanctam catholicam et apostolicam
Ecclesiam. Confiteor unum baptisma in
remissionem peccatorum, et expecto
resurrectionem mortuorum.

Et vitam venturi saeculi. Amen.

4. **Sanctus**

Sanctus, Sanctus, Sanctus, Dominus Deus
Sabaoth. Pleni sunt coeli et terra gloria tua!
Osanna in excelsis!

5. **Benedictus**

Benedictus qui venit in nomine Domini.
Osanna in excelsis!

6. **Agnus Dei**

Agnus Dei qui tollis peccata mundi,
miserere nobis.

Agnus Dei qui tollis peccata mundi,
miserere nobis.

Agnus Dei qui tollis peccata mundi,
dona nobis pacem!

Dona nobis pacem.

Soloists and Choir

And was incarnate by the Holy Ghost of the
Virgin Mary, and was made man. For our sake
He was crucified under Pontius Pilate,
suffered and was buried.

Soprano Soloist and Choir

He rose again on the third day in accordance
with the Scriptures; He ascended into
heaven, and is seated at the right hand of
the Father; He will come again in glory to
judge the living and the dead, and His
kingdom will have no end.

And I believe in the Holy Ghost, the Lord and
Giver of Life, who proceeds from the Father
and the Son; with the Father and the Son He
is worshipped and glorified, who spoke
through the prophets. I believe in one holy
Catholic and Apostolic Church; I
acknowledge one baptism for the
forgiveness of sins; I look for the resurrection
of the dead, and the life of the world to
come. Amen.

Choir

Holy, holy, holy, Lord God of Hosts.
Heaven and earth are full of your glory!
Hosanna in the highest!

Soloists and Choir

Blessed is He who comes in the name of the
Lord. Hosanna in the highest!

Soloists

Lamb of God, who takes away the sins of the
world, have mercy upon us.

Lamb of God, who takes away the sins of the
world, have mercy upon us.

Lamb of God, who takes away the sins of the
world, grant us peace!

Choir

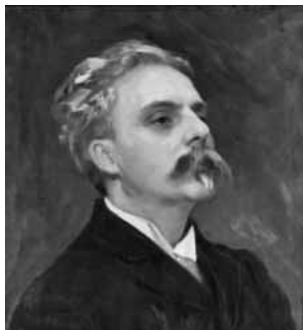
Grant us peace.

MUSIC

Gabriel Fauré 1845-1924

Cantique de Jean Racine

Requiem



Cantique de Jean Racine was composed in 1865 for a competition at the Ecole Niedermeyer de Paris where the 19 year old Fauré was a student, to a text by Jean Racine a 17th Century dramatist and poet. The *Cantique* was not published until 1875 but has been a popular piece ever since. Originally for organ and choir, the version performed tonight is transcribed by John Rutter for harp and strings.

The *Cantique* is a simple though moving piece which although written for a competition is a profound and religious statement and is well matched with Fauré's *Requiem*, both ending in a peaceful and angelic manner.

Fauré's *Requiem* has become particularly well known for his setting of the *Pie Jesu* for soprano solo. The *Requiem* is a work of great beauty, the first version being completed in 1888 when Fauré was 42 and choirmaster at the church of the Madeleine in Paris. Fauré prepared an expanded version of the *Requiem* in 1893 and a third version, for full orchestra, in 1900.

Tonight's performance is an edition by John Rutter based on Fauré's 1893 chamber orchestra version. Like the *Cantique* the orchestral writing is founded on the violas and 'cellos. This scoring, together with harp and organ, gives a dark quality to the work and a real sense of religious solemnity. There are however moments of high drama, which contrast to the more tranquil sections in the *Requiem*. The solo violin plays a small but important part.

Fauré is sparing in his use of soloists with the soprano only singing the *Pie Jesu* and the baritone in the *Offertory* and, dramatically, the *Libera me*. The final movement *In Paradisum* is beautifully scored for voices and orchestra and one can picture how 'Gods holy angels lead you to paradise'.

Cantique de Jean Racine

Verbe égal au Très-Haut, notre unique
espérance, Jour éternel de la terre et des
cieux,
De la paisible nuit nous rompons le silence,
Divin sauveur, jette sur nous les yeux!
Répands sur nous le feu de ta grâce
puissante, que tout l'enfer fuie au son de ta
voix,
Dissipe le sommeil d'une âme languissante
qui la conduit à l'oubli de tes lois!
Ô Christ! sois favorable à ce peuple fidèle
pour te bénir maintenant rassemblé;
Reçois les chants qu'il offer, à ta gloire
immortelle, et de tes dons qu'il retourne
comblé!

Requiem

1. Introitus and Kyrie

Requiem aeternam dona eis Domine
et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion:
et tibi reddetur votum in Jerusalem;
Exaudi orationem meam
ad te omnis caro veniet.
Kyrie eleison,
Christe eleison
Kyrie eleison.

2. Offertorium

O Domine Jesu Christe, Rex gloriae
libera animas defunctorum
de poenis inferni et de profundo lacu:
O Domine, Jesu Christe, Rex gloriae,
libera animas defunctorum de ore leonis,
ne absorbeat tartarus:
O Domine, Jesu Christe, Rex Gloriae
ne cadant in obscurum.

O divine Word above, our hope and
consolation, Eternal light of the heavens and
the earth: The peaceful night is past; our
voices greet the morning; Look down, O Lord,
and hear thy people's prayer!
Inspire us, Lord, we pray with the power of
thy Spirit, that hell may flee before thy mighty
word.
From slumber waken us, our weary souls
reviving, that we never forget all thy laws!
Lord Jesus Christ, have mercy on thy
congregation now gathered here in the sight
of thy throne; Receive the hymns they offer
to thy eternal glory; renewed by thy gifts
may they go forth in peace.

Choir

Grant them eternal rest, O Lord,
and may perpetual light shine upon them
Thou, O God, art praised in Sion, and unto
Thee shall the vow be performed in Jerusalem
Hear my prayer,
unto Thee shall all flesh come.
Lord have mercy upon us,
Christ have mercy upon us,
Lord have mercy upon us.

Baritone and Choir

Lord Jesus Christ, King of glory, free the souls
of thy faithful departed from eternal
torment and from the bottomless pit.
Lord Jesus Christ, King of glory, free the souls
of thy faithful departed from the lion's jaw,
lest they drown in the depths of hell:
Lord Jesus Christ, King of glory,
O save them from utter darkness.

MUSIC

Hostias et preces tibi Domine, laudis
offerimus:

tu suscipe pro animabus illis,
quarum hodie memoriam facimus:

Faceas, faceas, Domine, de morte transire ad
vitam.

Quam olim Abrahae promisisti et semini eius

O Domine, Jesu Christe, Rex Gloriam
libera animas defunctorum
de poenis inferni et de profundo lacu:
ne cadant in obscurum.

Amen.

3. Sanctus

Sanctus, Sanctus, Sanctus Dominus Deus
Sabaoth.

Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis.

4. Pie Jesu

Pie Jesu Domine, dona eis requiem,
dona eis requiem sempiternam requiem.

5. Agnus Dei

Agnus Dei, qui tollis peccata mundi
dona eis requiem

Agnus Dei, qui tollis peccata mundi
dona eis requiem

Agnus Dei, qui tollis peccata mundi
dona eis requiem,
sempiternam requiem.

Lux aeterna luceat eis, Domine:

Cum sanctis tuis in aeternum,
quia pius es

Requiem aeternam dona eis Domine,
et lux perpetua luceat eis.

6. Libera me

Libera me, Domine, de morte aeterna,
in die illa tremenda, in die illa:

Quando coeli movendi sunt et terra

Dum veneris judicare saeculum per ignem.

Hear our prayer and let our cry come unto
thee: God our Father, bow thine ear:
we pray this day for all the souls departed; O
remember them, Lord we pray.

Grant them, Lord, grant them deliverance
from death unto life, we pray thee, as of old
thou hast promised to our fathers, Abraham
and his seed.

Lord Jesus Christ, King of glory,
O free the faithful departed from eternal
torment, and from the bottomless pit. Save
them, O Lord, from the darkness of hell.
Amen

Choir

Holy, holy, holy, Lord God of hosts.
Heaven and earth are full of Thy glory
Hosanna in the highest.

Soprano

Blessed Jesus, Lord, I pray in thy mercy grant
them rest, grant them rest, everlasting rest.

Choir

Lamb of God, who takes away the sins of the
world, grant them rest for ever more.

Lamb of God, who takes away the sins of the
world, grant them eternal rest

Lamb of God, who takes away the sins of the
world, grant them eternal rest,
peace be with them ever more.

Light perpetual shine upon them, Lord, we
pray: With all thy saints in endless glory, for
thy tender mercy's sake.

Grant them eternal rest, Lord our God,
and may perpetual light shine upon them.

Baritone and Choir

Lord, I pray, deliver me from death's
everlasting fire on that great Day of
Judgement, on that last dreadful day:

When the heavens and the earth shall be
moved when thou shalt come to judge the
world by fire.

Tremens factus sum ego et timeo
dum discussio venerit, atque ventura ira.
Dies illa, dies irae,
calamitatis et miseriae,
dies illa, dies magna
et amara valde.
Requiem aeternam dona eis Domine,
et lux perpetua luceat eis.
Libera me, Domine, de morte aeterna,
in die illa tremenda, in die illa:

Quando coeli movendi sunt et terra:
dum veneris judicare saeculum per ignem.

Libera me, Domine de morte aeterna, libera
me, Domine.

7. In Paradisum

In paradisum deducant angeli: in tuo
adventu suscipiant te martyres, et perducant
te in civitatem sanctam Jerusalem.

Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.
Aeternam habeas requiem.

I quake with fear and I tremble awaiting the
day of account and the wrath to come.
That day of trial, day of judgement,
death and destruction, torment and distress,
day of anger, day of vengeance, day of
mourning, of woe and bitter grief.
Grant them eternal rest, Lord our God,
and may perpetual light shine upon them.
Lord, I pray deliver me from death's
everlasting fire on that great Day of
Judgement, on that last dreadful day.
When the heavens and the earth shall be
moved when thou shalt come to judge the
world by fire.
Lord, I pray deliver me from death
everlasting, deliver me, Lord, I pray.

Choir

God's holy angels lead you to paradise: may
saints in their glory receive you at your
journey's end, guiding your footsteps into
the Holy City Jerusalem.
Choirs of angels sing you to your rest: and
with Lazarus raised to eternal life, may you
for evermore rest in peace.
May you for evermore rest in peace.



Photo of Gabriel Fauré taken by De Jongh, Lausanne, in 1907

PERFORMERS



EDMOND FIVET *conductor*

Edmond Fivet has been a major force in British music education, having been Director of the Royal College of Music Junior Department and serving, for eighteen years, as Principal of the Royal Welsh College of Music and Drama.

Since moving to Suffolk he has become increasingly involved in local music making, first conducting the Aldeburgh Music Club Choir in May 2007 in a programme that included Beethoven *Mass in C*, followed in November by a performance of the Mozart *Requiem* with the Phoenix Singers. Edmond was appointed Director of Music of Aldeburgh Music Club in 2008 and was Musical Director of the Phoenix Singers from 2009 to 2012. Concerts have included Handel *Messiah and Alexander's Feast*; Mozart *Mass in C Minor and Coronation Mass*; Rossini *Petite Messe Solennelle*; Walton *Belshazzar's Feast*; Haydn *Creation and Nelson Mass*; Fauré *Requiem*; Schubert *Mass in G and Mass in E flat*; Orff *Carmina Burana*; Lambert *Rio Grande*; Mendelssohn *Elijah*; Verdi *Requiem*; Bach *B minor Mass*; Britten *100th Anniversary concert* and *A Night at the Opera Gala*.

2008 saw the formation of the Prometheus Orchestra, which Edmond conducts, and which has given concerts in Ipswich, Bury St Edmunds, Aldeburgh, Orford, Framlingham, Hadleigh, Stoke by Nayland, Woodbridge and Snape Maltings. Programmes have included a range of Haydn, Mozart and Beethoven symphonies and works by Elgar, Grieg, Wagner and Schubert. The Orchestra has given a number of first performances and has championed the work of Suffolk-based composers. Prometheus Orchestra played a major part in the establishment of the William Alwyn Festival and has given a concert at each Festival since 2010.

A widely experienced adjudicator, examiner and consultant, Edmond has worked at home and overseas. Edmond is Chairman of the Bury St Edmunds Concert Club and nationally is Chair of Making Music's Concert Promoters Group and a trustee of the National Children's Orchestras. He was appointed CBE in the Queen's 2008 Birthday Honours for services to music and education.



JENNIFER FRANCE

soprano

Winner of the Loveday Song Prize at the 2014 Kathleen Ferrier Awards and of a 2014 Leonard Ingrams Award from Garsington Opera, Jennifer France graduated from the Opera Course at the Royal Academy of Music, where she won many prizes including the prestigious Patron's Award that resulted in her solo recital debut at the Wigmore Hall, and was awarded the Principal's Prize at graduation for exceptional all-round studentship, in Summer 2013.

Jennifer France has been awarded the Bruce Millar/ Gulliver Singing Prize in Glasgow and the Song Prize at the Hampshire Singing Competition. She is currently studying with Lillian Watson.

At the RAM, Jennifer France was a member of the Song Circle and was a soloist for the Academy/Kohn Foundation Bach Cantata series. Jennifer France was also a Samling Scholar and before joining the Royal Academy of Music, she studied at the Royal Northern College of Music with Sandra Dugdale. Her studies were kindly supported by the Countess of Munster Music Trust, the Musician's Benevolent Fund (Sybil Tutton Award) and the ABRSM Postgraduate Scholarship.

At the Royal Northern College of Music, she sang Sandrina *L'infedelta delusa* and Adele *Die Fledermaus* and for Royal Academy Opera her roles included Héro *Béatrice et Bénédicte*, Lisetta *La vera costanza*, Madame Herz *Der Schauspieler*, Papagena *Die Zauberflöte* and Zerbinetta *Ariadne auf Naxos*. Further engagements have included Le Feu / Le Rossignol *L'enfant et les sortilèges* with the BBC Symphony Orchestra, Marjory *Making Arrangements* for Tête-à-Tête Opera and Esmeralda *The Bartered Bride* for British Youth Opera.

Jennifer France has an extensive concert repertoire, performing in many venues across the UK including the Royal Albert Hall, St. Martin in the Fields, St John Smith's Square, King's Place, The Sage, Gateshead and Wigmore Hall. Her recordings include *Debussy Songs – Vol. 3* with Malcolm Martineau on Hyperion CD.

During 2013 / 2014, she made her professional debut as First Niece *Peter Grimes* for Opera North and sang Marzelline *Fidelio* for Garsington Opera at Wormsley and at the Winterthur Festival and *Israel in Egypt* for Huddersfield Choral Society. Current engagements include The Controller *Flight* for Opera Holland Park, returns to Opera North as Lauretta *Gianni Schicchi* and Esmeralda *The Bartered Bride*, Bruckner *Te Deum* with the Oxford Philomusica, *Messiah* for The Really Big Chorus at London's Royal Albert Hall and a *Viennese New Year's Eve Gala* at the Barbican Hall, London. She also recently made her debut with the Hallé Orchestra at the Bridgewater Hall in a *New Year's Viennese Gala*. She will join Scottish Opera as an Emerging Artist for 2015 / 2016.

PERFORMERS



ANGELA SIMKIN

mezzo soprano

Originally from Lincoln, Angela Simkin began her training at the Royal Northern College of Music. She now studies with Dinah Harris at the Royal College of Music, where she is a member of the International Opera School and an Ian Evans Lombe Scholar.

She is a Britten Pears Young Artist and also acknowledges support from the Josephine Baker Trust, the Norah Popple Award, the Boris Christoff International Award for Young Singers, the Georg Solti Accademia, the Mario Lanza Society and the Verbier Festival.

Recently, Angela has sung Teseo *Arianna in Creta* for the London Handel Festival, and Concéption *L'heure Espagnole*, Madama la Rose *La Gazzetta*, and Second Lady *Die Zauberflöte* for the Royal College of Music.

Her other roles have included Queen Elizabeth *Merrie England* for Opera South, Valencienne *The Merry Widow* and Margaret *The Ghosts of Ruddigore* for Opera Della Luna, Bridesmaid *Le Nozze di Figaro* for Bampton Classical Opera and Hebe *HMS Pinafore*, Leila *Iolanthe*, Pitti-Sing *The Mikado* and Edith *The Pirates of Penzance* for the Buxton Gilbert & Sullivan Opera Company.

Current engagements include Iside *Giove in Argo* for the London Handel Festival, and a recital at St. Martin in the Field's with the Concordia Foundation.

www.angelasimkin.com



JAMES GEER

tenor

James was educated at Magdalen College, Oxford University, where he was an Academical Clerk. He continued his formal training at TCM, GSMD and RSAMD. James is a Samling Scholar and a Britten/Pears Young Artist.

On the opera stage he has performed numerous lead and comprimario roles with Bury Court Opera, Silent Opera, Bampton Opera, Caledonian Opera and Haddo House Opera. He regularly covers roles for Glyndebourne, Glyndebourne on Tour, Scottish Opera and Music Theatre Wales. Amongst others, James has recently sung or covered the roles of Monsieur Triquet (*Eugene Onegin*), Grimoaldo (*Rodelinda*), Male Chorus (*The Rape of Lucretia*), Don Ottavio (*Don Giovanni*), Acis (*Acis and Galatea*) and Frederic (*The Pirates of Penzance*).

James has sung at the Royal Festival Hall (*Israel in Egypt, Serenade to Music*), Usher Hall (*Messiah*), Wigmore Hall (Bach cantatas), Snape Maltings,

(Mozart's *Requiem*, Handel's *Athalia*), Royal Albert Hall (*Messiah*) and St John's Smith Square (Purcell Odes). Recent festival appearances include at the Edinburgh International Festival (*Dido and Aeneas*, *Les Dialogues des Carmelites*) and Three Choirs Festival (Beethoven's *Mass in C*). James has sung with the Bournemouth Symphony Orchestra (*Saint Nicolas*), Royal Scottish National Orchestra (*Les Dialogues des Carmelites*), BBC Scottish Symphony Orchestra (*Candide*), London Handel Players (*Messiah*) and the Philharmonia Orchestra (*Messiah*). He has performed on the Shetland Islands, the Isle of Mann, the Isle of Wight and the Channel Islands. Last year James performed the *Messiah* twelve times, including at St George's, Hanover Square - Handel's own church.

James' recital repertoire is extensive. He often works with Malcolm Martineau, with whom he has recorded Britten's *Sechs Holderlin Fragmente* and other early songs. They have given a live Radio 3 recital from the Aldeburgh Festival.

BRADLEY TRAVIS

bass

The young British bass-baritone Bradley Travis was born in Cheshire and studied at the Royal Northern College of Music. He recently graduated from the Royal College of Music International Opera School (RCMIOS) where he won the Eric Joseph Shilling Award for Opera. He is a Samling Artist and studies with Russell Smythe.

Operatic roles performed include Figaro *The Marriage of Figaro* (Opera North), Don Inigo Gomez *L'heure espagnole*, Lord Ellington *La Vie Parisienne*, Ottone *L'incoronazione di Poppea* all for the RCMIOS. He has also appeared as Count Robinson *The Secret Marriage* for British Youth Opera who presented him with the Basil A. Turner Award, cover Harašta *The Cunning Little Vixen* for Garsington Opera, Minos *Arianna in Crete*, Argenio *Imeneo* (Handel) under Laurence Cummings for the London Handel Festival and Alidoro *La Cenerentola* for Mananan Festival Opera.

Bradley Travis has a busy concert diary and he has appeared on the concert and recital platform at venues including The Sage, Gateshead, St James' Piccadilly and Cadogan Hall. He has recently completed a recording with Simon Lepper of Ancel Newton's song cycle *Doomed Youth*.

Most recently he received the Garsington Helen Clarke Award in recognition of his contribution and musical skill during their 2014 season. He will return to Garsington in 2015 to perform several roles in *Death in Venice*. Other current and forthcoming engagements include Figaro (cover) *The Marriage of Figaro* with Opera North, Fauré's *Requiem* and Haydn's *Nelson Mass* with Aldeburgh Music Club.



PERFORMERS

ALDEBURGH MUSIC CLUB CHOIR

soprano

Liisa Beagley*
Lesley Bennion
Juliet Brereton
Libby Cotton*
Hazel Cox
Diana Crawford
Veronica Downing
Linda Driscoll
Elizabeth Fivet
Pris Forrest
Shirley Fry
Caroline Gill
Philippa Godwin
Belinda Grant
Melinda Harley
Clare Hawes*
Camilla Haycock
Christine Ive
Penny Kay
Anne Lonsdale
Wendy Marshall
Linda Martin
Rosemary Martin*
Diana Minter
Sue Paris
Suki Pearce
Melanie Pike
Annie Renwick
Terri Roper
Sandra Saint
Louise Sant
Patricia Schreiber
Lizzy Simms*
Sarah Somerset
Marian Stephens*
Sara Viney
Carol Wood
Erica Wren*

alto

Janet Bryanton
Jean Clouston
Elizabeth Donovan
Viviane Garland
Julie Griffiths
Sheila Griffiths
Jean Hickson
Gwyneth Howard
Juliet Jackson
Anita Jefferson
Rosemary Jones
Judith Lawrence*
Philippa Lawrence-Jones
Auriol Marson
Louise Martin*
Maggie Menzies*
Anne Morris
Sally Myers
Anne Newman
Frances Osborn
Judith Payne
Elspeth Pearson
Heather Richards
Maggie Smith*
Bev Steensma*
Mary Stevenson

tenor

Christopher Booth
Charlie Burt
Ben Edwards*
Peter Fife
Timothy Haswell*
Peter Howard-Dobson
Perry Hunt
Robin Graham
Ian Kennedy
Guy Marshall
Michael McKeown
Veronica Posford
Kit Prime*
Paul Reeve*
Alan Thomas

bass

Christopher Bishop
Humphrey Burton
John Driscoll
David Edwards*
Charles Fear
Jack Firman
Ian Galbraith*
John Giles
Christopher Gill
Michael Greenhalgh
David Greenwood
Tim Hughes
Nigel Kahn
Graeme Kay*
David Madel
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Jack Utting
David Walsh*
Trevor Wilkinson

**Guest singers*

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Molly Craxton
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Gabriel Anderson
Chris Gibson

viola

Graeme Scott
Mary Kate Ingram
Stuart Traeger
Paul Davis

cello

Jeremy Hughes
Katherine Joyson
Nick Parry
Claire Hollocks

bass

Philip Simms
Sarah Doig

bassoon

Karen Bainbridge
David Lock

horn

Kay Dawson
Marian Hellen

trumpet

John Jermy
Ian Abbott

timpani

Henry Fynn

organ

Christopher Moore

harp

Rachel Wick

The lists of performers were correct at the time of going to press.

AMC in pre-concert rehearsal at Snape Maltings.



ALDEBURGH MUSIC CLUB

Aldeburgh Music Club celebrated its 60th anniversary year in 2012 and Britten's Centenary in 2013. The Club, founded by Benjamin Britten and Peter Pears, has evolved over the years into one of East Anglia's leading choral societies with approximately 100 members and 120 patrons. The choir rehearses on Tuesday evenings from September to May. We always welcome new singers. Our purpose is to share the enjoyment of making music to the highest possible standard. The Club organises three major concerts a year in which we are joined by professional soloists and orchestras, and is a regular visitor to Snape Maltings Concert Hall.

Our repertoire includes a broad portfolio of oratorio and religious music, contemporary, opera and commissioned works.

Aldeburgh Music Club is a registered charity and a member of Making Music.

ALDEBURGH MUSIC CLUB COMMITTEE 2014-2015

<i>Chairman</i>	David Smith	<i>President</i>	Humphrey Burton CBE
<i>Vice Chairman</i>	Chris Mattinson	<i>Vice Presidents</i>	Alan Britten CBE
<i>Hon Treasurer</i>	Perry Hunt		Robin Leggate
<i>Hon Secretary</i>	Auriol Marson	<i>Director of Music</i>	Edmond Fivet CBE
<i>Marketing/Publicity</i>	Camilla Haycock	<i>Orchestral Manager</i>	Liz Page
<i>Patrons Administrator</i>	Peter Howard-Dobson	<i>Rehearsal Accompanist</i>	Christian White
<i>Social Secretary</i>	Juliet Brereton	<i>Vocal consultant</i>	Robin Leggate
<i>Concert Manager</i>	Penny Kay	<i>Vocal coaches</i>	Liz Page
			Maggie Menzies
			Kit Prime
			Christian White

Humphrey Burton is best known for his music broadcasting. Joining the BBC in 1955 he was, by 1965, the first Head of the new Music and Arts Department. He went on to be a founder member of London Weekend Television as Head of Drama, Arts & Music and later edited and hosted the arts magazine *Aquarius*. He returned to the BBC in 1975 to head Music and Arts again. He hosted *Omnibus* and then inaugurated *Arena* and the long-running series *Young Musician of the Year*. For the past 30 years he has combined freelance activity as a director of televised opera and concerts with work as an impresario, broadcaster and biographer. Now resident in Aldeburgh, Humphrey is fully involved in music, nationally and internationally, whilst being an energetic champion of amateur music through the Aldeburgh Music Club.

Alan Britten had a long and notable career in the oil industry, followed by service as Chairman of the English Tourism Council. Throughout that time, he maintained his musical interests and was a regular visitor to Aldeburgh Festivals. From 1989-1999 he served on the Council of what was then the Aldeburgh Foundation, after which he was appointed President of the Friends of Aldeburgh Music, a position which he still holds. He is an Honorary Fellow of the Trinity Laban Conservatoire and a Board member of Trinity College London. As Benjamin Britten's nephew, Alan represents a direct link with one of Aldeburgh Music Club's founding fathers and we especially value his support for what he describes as 'one of my uncle's outstanding legacies'.

Robin Leggate. After studying at the RNCM and at Snape Summer School, with Peter Pears, Robin Leggate joined the Royal Opera House, Covent Garden as a principal tenor in 1976. Over the following 35 years, he sang over 900 performances there. He left the company in 2001 to concentrate on larger roles internationally and sang many Britten operas in Europe and America. In concert, he has sung most of the standard repertoire, notably Handel, Mozart, Beethoven and Britten. Robin retired to live in Suffolk in 2011.

PRESIDENTS

1959-86	Peter Pears
1988-2010	Rae Woodland
2010-	Humphrey Burton

VICE-PRESIDENTS

1959-76	Benjamin Britten
1959-84	Imogen Holst
1977-2010	Rosamund Strode
2003-2013	Valerie Potter
2010-	Alan Britten
2013-	Robin Leggate

DIRECTORS OF MUSIC

1952-61	Imogen Holst
1961-62	Monica Venn
1963-64	John Boyce
1964-71	Rosamund Strode
1971-79	W H Swinburne
1979-86	Monica Morland
1986-2001	Philip Reed
2001-07	Philip Simms
2007-	Edmond Fivet



Members of Aldeburgh Music Club performing Britten's *Curlw River* on the BBC Countryfile programme

SPONSORSHIP

SUPPORTING ALDEBURGH MUSIC CLUB

Support of every sort is vital for the success of Aldeburgh Music Club. This support could be in the form of helping with concert arrangements, or by becoming a sponsor or patron, advertising in our concert programmes or simply buying a ticket for our 'Prize Draw'. Aldeburgh Music Club is a registered charity no. 1000990.

If you are thinking of supporting AMC please contact our Honorary Secretary, Mrs Auriol Marson (Tel: 01728 602217), in the first instance.

PATRONS

By becoming a patron you can help to underwrite our concerts. Your name is listed (if you wish) in our concert programmes and you are invited to social events. The suggested minimum annual subscription is £100, or £150 for a couple, but we hope that people who are able to contribute more will be generous enough to do so.

Our Patrons Administrator is Peter Howard-Dobson (Tel: 01728 452049).

CORPORATE SPONSORSHIP AND DONATIONS

We welcome sponsorship and donations from companies, organisations and individuals. This may be in the form of support for a particular concert, soloists, orchestral players, publication, or more broadly supporting our concert and educational activities.

For further information, please contact the AMC Chairman, David Smith (Tel: 01728 638793).

ALDEBURGH MUSIC CLUB 'PRIZE DRAW'

Regular draws throughout the year to win cash prizes of £20 to £100. Of the money raised, 50% is donated to AMC with the remainder going into the prize fund. Tickets cost £15 and are valid for every draw during the year.

Tickets can be purchased from Anne Morris (Tel: 01728 452878) and Charlie Burt (Tel: 01728 454672).

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Please contact the AMC Chairman, David Smith (Tel: 01728 638793).

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In Memoriam

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AMC members with Ade Edmondson during the filming of 'Ade in Britain' broadcast by ITV

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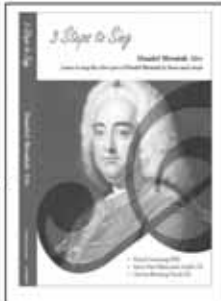
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